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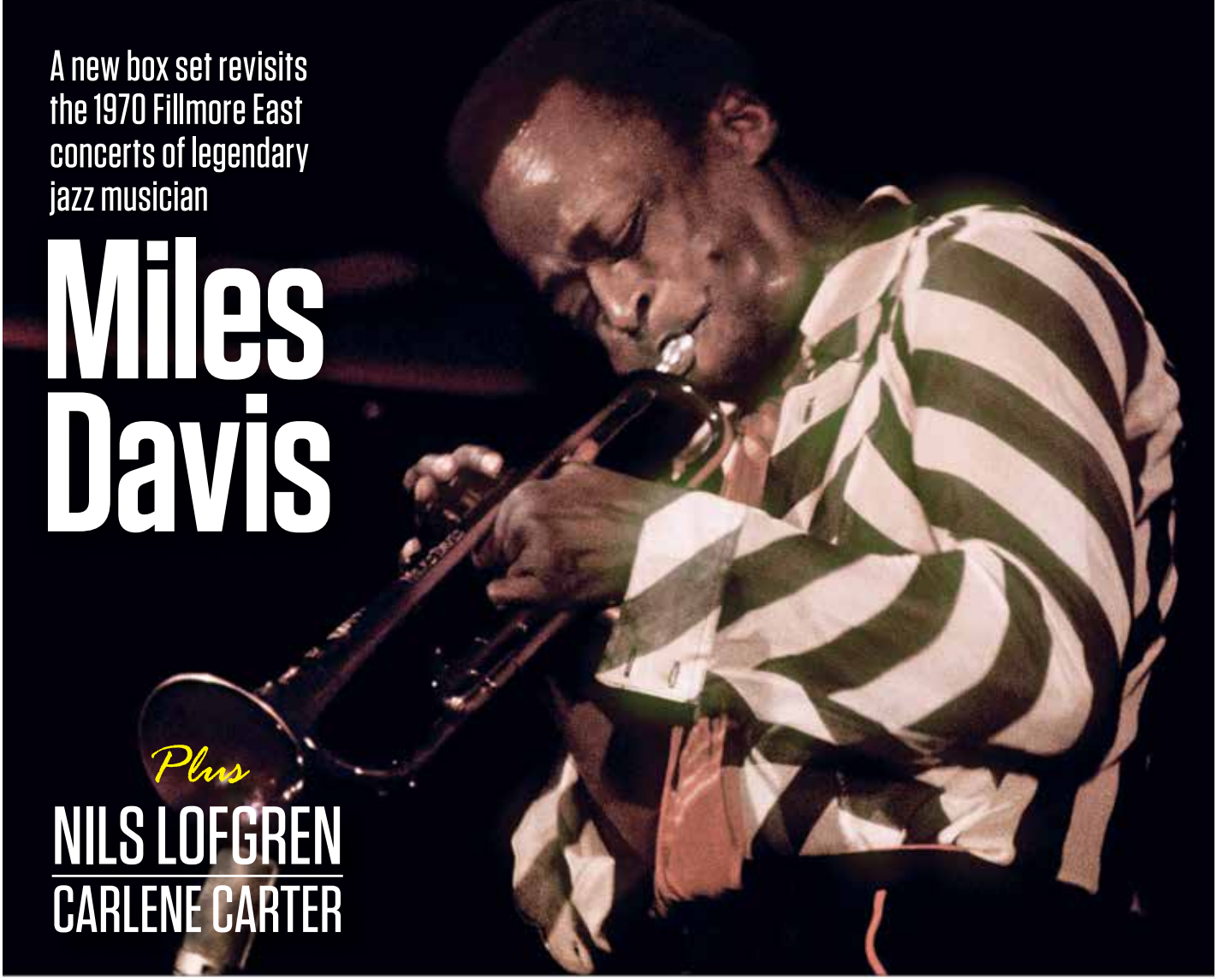
A new box set revisits the 1970 Fillmore East concerts of legendary jazz musician

Miles Davis



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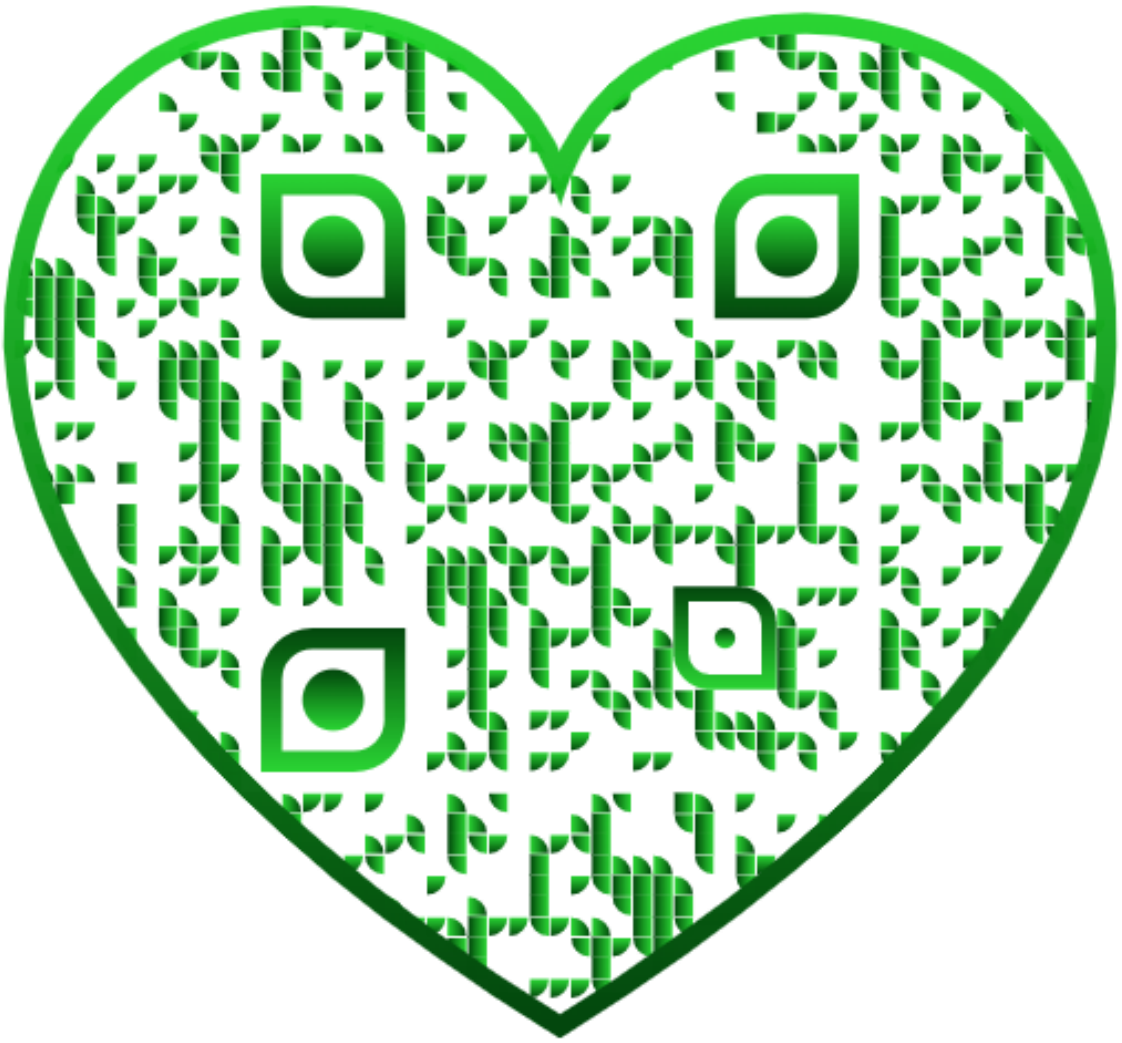

Stephen Kalinich & PF Sloan

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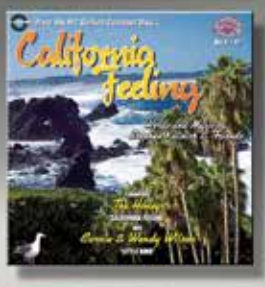
From P.F. Sloan writer of "Eve of Destruction"



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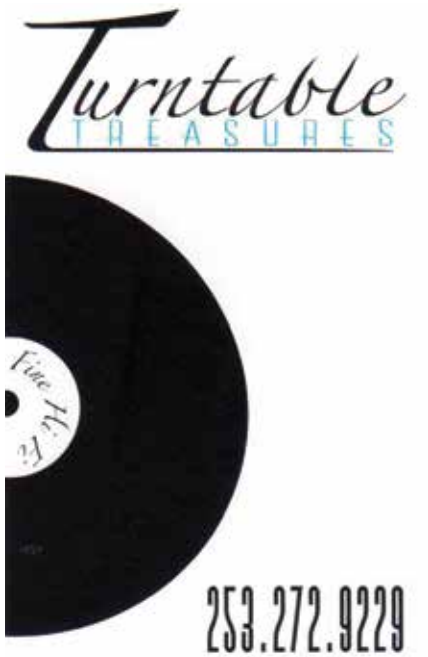

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"Anybody can play. The notes are only 20 percent. The attitude of the motherfucker who plays it is 80 percent."
— Miles Davis

Cover Image
Miles Davis at Fillmore East, 1970.
Photo by Amalie R. Rothschild

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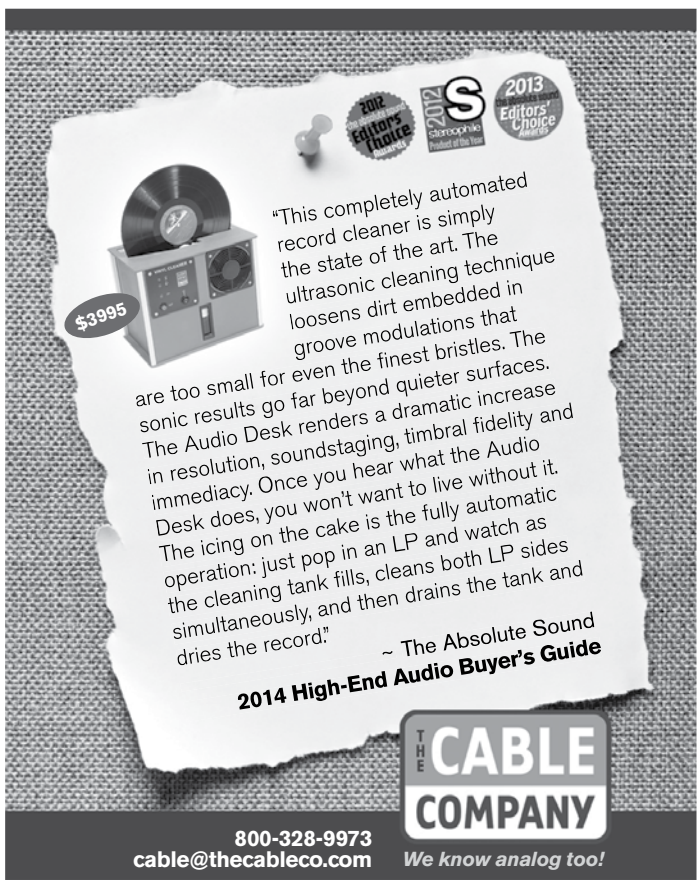
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Brothers Reborn and THE Newport Show

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THE NEW PHONO CARTRIDGE TAKES about 100 hours to fully break in. It dawned on me about 5 hours into it that the cartridge was only going to sound better and better for the next 95 hours or so. Sure enough my listening experience is going from "wow" this is good to "whoa" this sounds really, really good. Whoa is higher up the ladder of audio delight than wow.

Getting my home stereo from wow to whoa has been a 40-year journey. Kind of sad it took this long but I can assure you I enjoyed every moment. Because every step of the way was measured by great records. Records I've spent hundreds of hours listening to. Just to break them in.

I'm sure a lot of the better sound I'm hearing is because I want to hear better sound. Just like our brains tell us a more expensive bottle of wine tastes better; a more expensive turntable rig is going to whisper the same message. "I cost ten times more, I'm ten times better."

I don't care. Placebos work. Sometimes. I know my shiny new cartridge was a significant investment so it has to sound better. But that's not the only reason it sounds better. Because I forget I even have a new cartridge. People who know me won't doubt that statement. Sometimes I just notice the sound and then I remember the cartridge. I can't make up this much detail in my head. Some might be made up, but so what? And anyway, I've been collecting for over 40 years. Now I'm upgrading. And it's rekindled my enjoyment of this hobby. Low-level detail. Rock me.

BROTHERS RE-BORN VS. GRANDMA AND GRANDPA

Back in the late '60s my 90-year-old Jewish grandparents, who spoke very little English, would interrupt dinner with their beloved grandchildren and pull their chairs up a few feet from the BW television to watch

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Early publicity photo of Ramon and Raphael Velez.

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The Velez brothers retired from careers in professional Roller Derby to live their musical dream.

continued

Roller Derby. Pretty hysterical. They loved it. They believed it.

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I know my grandparents cursed Raphael, in Yiddish, when he switched to play for the Chicago Hawks.

The music is dynamite and the Roller Derby connection makes it pure sixties entertainment. Robbie has TWO FULL PAGES of ads in this here issue you're holding. Check it out. There's an order form. Send him the money and get the record. Keep the wheel turning.

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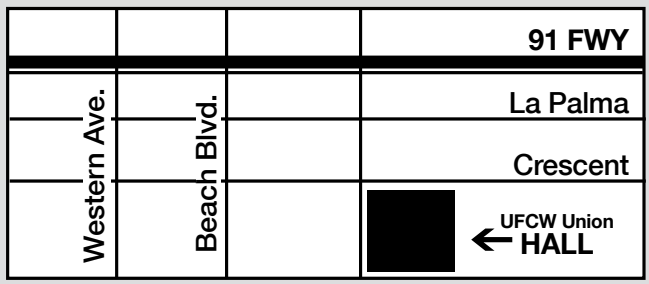

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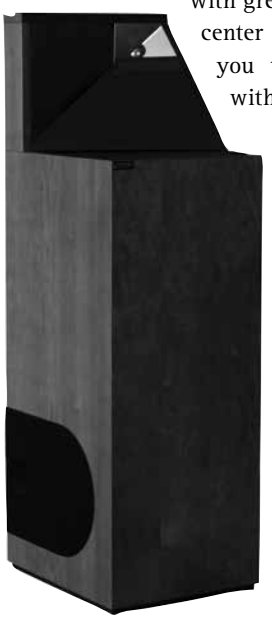

The Swedish Larsen 8 speakers, we heard at The Show in Vegas, are designed to eliminate early sound reflections be incorporating the listening room in their design process. The Larsen speaker has angled drivers flanked by absorption material and are designed to be placed against the front wall, all design innovations to eliminate early distorting sound reflexes, while taking the guess work out of placement. The speakers provided a wide listening area, with great sound in the off-center positions, allowing you to listen to music with your friends.

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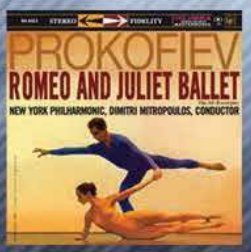

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REVIEW

MUTINY MUTINY

Don't Quit Your Day Job

SEATTLE TRIO, MUTINY MUTINY, has just released their second full length, it's called Don't Quit Your Day Job, and, to my ears, it proves to be a worthy follow up to their well-lauded debut album, Constellation. Y'all, Mutiny Mutiny has got it in the bag!!

On first few listens Don't Quit Your Day Job is pretty solid; it come off sounding like the best of the late '90s indie/underground rock. Indie/underground rock, that is, not born from any of the well known "'90s alternative" New York, Seattle, or Chicago long hair groups. Instead they give well knowing nods to late '80s/early '90s Washington DC/ Dischord Records style groups. I wanna think I even hear a bit of forgotten DC band, Soulside, along with bits of other also-rans like Clikitat Ikatowi, Hoover and Ordination of Aaron. However, Mutiny Mutiny has a stronger sense of songwriting than most of their chosen influences, so their songs are a bit more cohesive; some of those older groups got mired in Moss Icon or Fugazi rewrites. Of course, Mutiny Mutiny has now had 25 years worth listening to those bands and would know how to trim the fat. (Though they also bring back the luxurious LP cover artwork and ruby sunburst-finish colored vinyl more common before the first Bush era as well.)

So, what exactly does this album sound like? As they're nodding the later DC/Dischord sound they play mid-tempo, melodic songs built on threading the bass and guitar lines together under narratives laced with a trace anger. Their anger, however, is more a pointed "feeling of serious intent." They are quite serious, but never actually shout at you. And peppered throughout there is a wee bit of it's-not-too-difficult-to-count math rock that creates tension too, but it's used more as "seasoning" than style. It's all then framed by a few clever and dynamic pop hooks. Oh, and I should add the guitar tone here is smart. The guitar sound is quality! Thank goodness! All too often I hear the kids sticking with the now tired "pop punk" or the oughties crunchy and brittle metal guitar tones. I've never understood why most new groups aren't thoughtful enough to find some SOUND to suit their individuality.

To my old ears the Don't Quit Your Day Job album sounds like it was made by a band of folks who grew up listening to late '80s/early '90s underground records after the underground was made legit by pop culture's acceptance of Nirvana. That notion isn't to diminish Mutiny Mutiny, not at all; I was there during the late '80s/early '90s so, to me, it's interesting to hear the sound return and be so well sussed and played very much on point. Tho' less, perhaps, only a bit of the fury of that time. The world in 1990 was still a very unsafe, it was often a violent place, for us kids who made or liked this type of underground sound. Well done, Mutiny Mutiny, y'all have perfected capturing the real underground sound of 1990 in 2014. RGH

—MIKE NIPPER

Mike Nipper is an old hardcore kid who's been collecting records since the '80s. He's now a regular music writer for Seattle's *The Stranger.* He is a resident selector at Emerald City Soul Club, Talcum, Heavy Jelly, and Name Of The Game; 45s are his most favorite medium.

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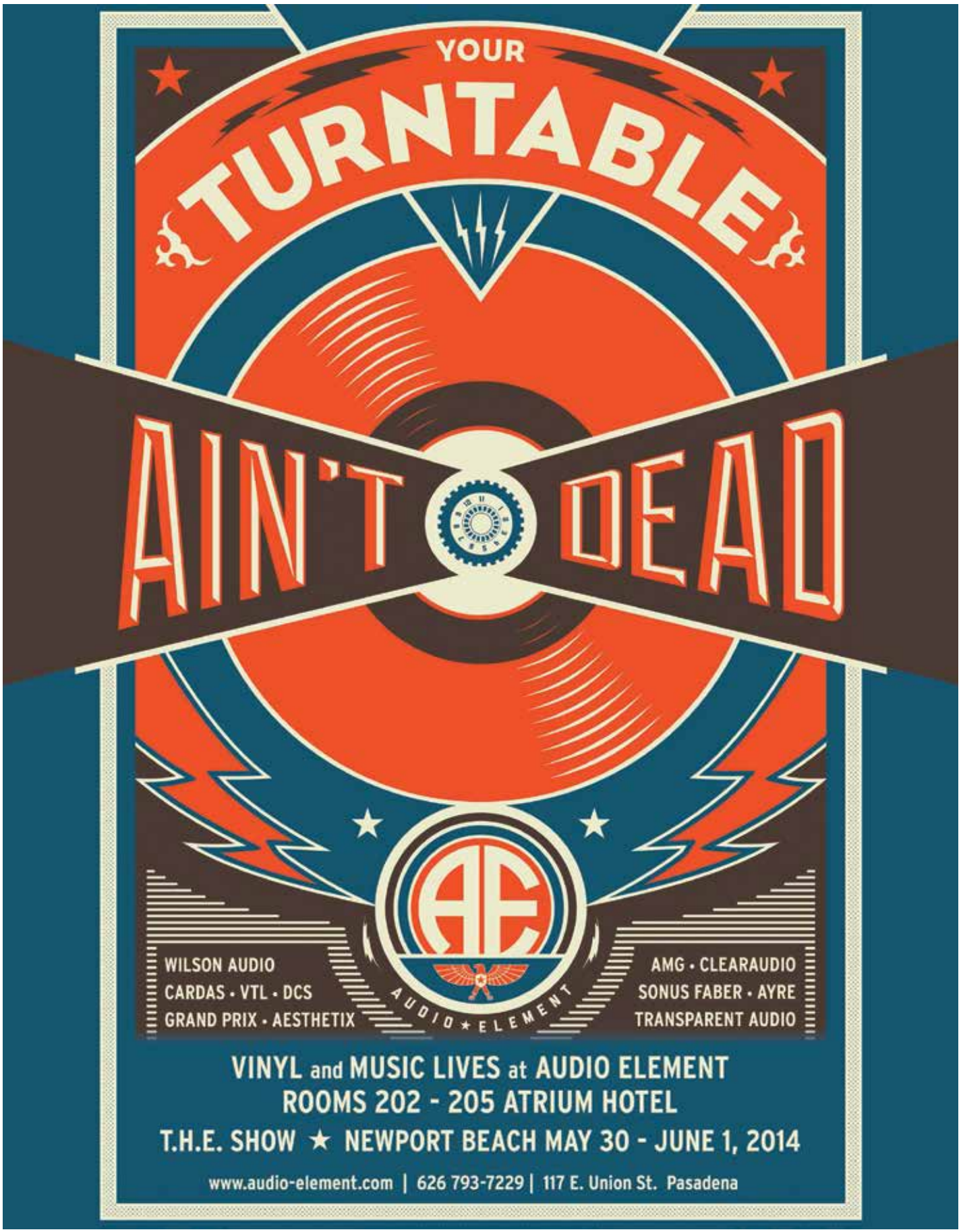
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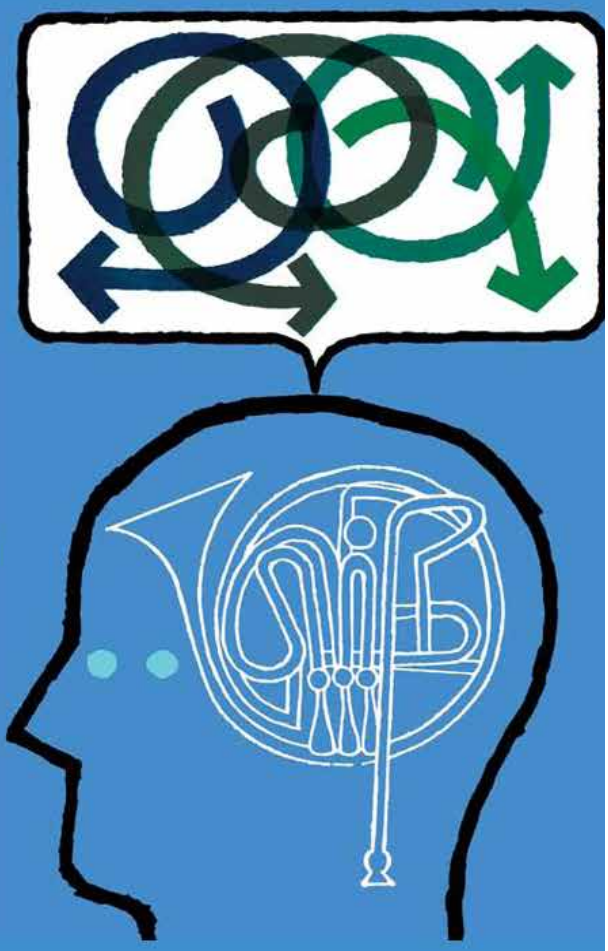

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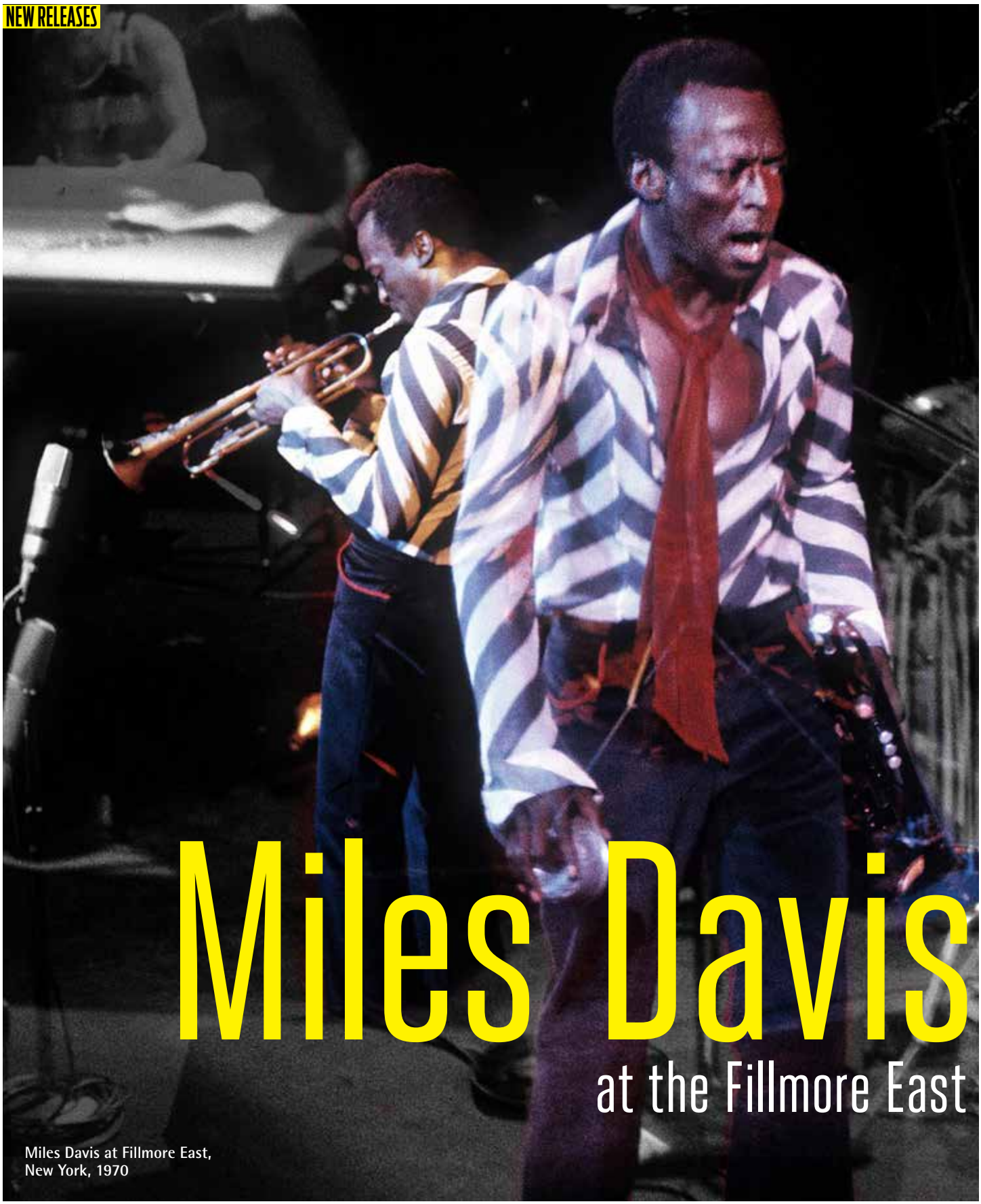

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Miles Davis

at the Fillmore East

Miles Davis at Fillmore East, New York, 1970

BY HARVEY KUBERNIK

MILES DAVIS' HISTORIC FOUR-NIGHT STAND AT promoter Bill Graham's legendary Fillmore East in New York City, June 17-20, 1970, is presented in its entire full-length unedited form for the first time as *Miles At The Fillmore-Miles Davis 1970: The Bootleg Series Vol. 3*

The four-CD box set is available through Columbia/Legacy, a division of Sony Music Entertainment.

The long-awaited document contains over two hours of previously unissued music, including bonus tracks recorded at Fillmore West in San Francisco.

The 1970 Miles Davis band compromised Davis, Chick Corea, Keith Jarrett, Dave Holland, Jack DeJohnette, Airto Moreira, and Steve Grossman.

At one of the most crucial moments in jazz and rock history, two months after the release of Miles' groundbreaking double-LP *Bitches Brew* in April 1970, he was beginning to discover – and be discovered by – the burgeoning rock audience that came of age in the late 1960s. Miles, inducted into the Rock And Roll Hall Of Fame in 2006, the only jazz artist and only solely instrumental artist ever inducted, had started listening to the funk of James Brown, Sly & the Family Stone, the Chambers Brothers, and Jimi Hendrix, not to mention the Beatles. Bitches Brew was a turning point for jazz and rock.

Promoter Bill Graham had a long history of presenting jazz artists at the Fillmores (Charles Lloyd, John Handy, and Roland Kirk among them) and Miles also carried rock audiences into the new plateau and demographic.

"The Bay area is a conglomeration of professional rejects from the rest of the world, actors, who couldn't make it, dancers who couldn't make it," entrepreneur **continued**

continued

Graham underscored to me during a 1976 interview at his Mill Valley house in California.

"There was never a San Francisco sound, or a Boston sound. They may do the same thing to an audience though, which is give them pleasure.

"I think I have some idea about music and what the streets are all about, and about what downtown is all about. I was a New York energy freak to some extent, and I still am. We want to turn people on and we want them to have a good time. That's the dilemma a musician has. A musician may think he played a shit set, and the audience out there is going crazy."

In October 1970, Columbia Records released the 2-LP set *Miles Davis At Fillmore*, which consisted of performances culled from the four nights of shows at the Fillmore East (where Miles opened for fellow Columbia artist Laura Nyro).

At that time the shows were edited to fit the LP format. The full unedited shows are now presented for the first time yielding 100-plus minutes of previously unreleased music.

The three additional bonus tracks add another 35 minutes of music, released here for the first time, recorded in April 1970, at the Fillmore West in San Francisco (where Graham put Miles and band on a bill with the Grateful Dead and Stone the Crows). The 2014 edition has 135 minutes of previously unreleased music.

The 32-page booklet in the package incorporates a 2,500-word chronologic essay written by reissue producer Michael Cuscuna, who was a first-hand

Miles Davis, 1970

witness (as a disc jockey on New York's influential WPLJ-FM) to Miles' development at the time.

There is also an introductory Producers' Note written by reissue producers Cuscuna and Richard Seidel. They provide a concise overview of Miles' Fillmore period and the project itself, its correlation with the original Columbia double-LP, especially the additional 100 minutes of unreleased music from the shows, and 35 minutes of unreleased music on the bonus tracks.

With the release of his groundbreaking double-LP *Bitches Brew* on Columbia just two months earlier in April 1970, Miles was front-page news around the world. He was leading a quintet lineup that included Chick Corea on electric piano, bassist Dave Holland, and drummer Jack DeJohnette (all of whom had been at the core of the *Bitches Brew* sessions recorded in August 1969), plus two members who had played on studio sessions since November, 1969

and then joined the touring band in February and April of 1970 respectively – tenor and soprano saxophonist Steve Grossman, and percussionist, flutist and vocalist Airto Moreira.

At the Fillmore East, they were joined by Keith Jarrett on organ and tambourine, during the historic three month period when both Jarrett and Corea manned the keyboards for Miles. Jarrett had just played on some key Miles studio sessions in the weeks before the Fillmore East shows, and would continue to be a member of the band until late 1971, also performing on Miles' remaining two Fillmore stints – at Fillmore West in October 1970, and May 1971.

The four-CD box set devotes one disc to each of the four nights that Miles and his group performed at the Fillmore East. As issued on the original Columbia double-LP in 1970 (Miles Davis At Fillmore, currently available on double-CD as C2K 65139) the music, whose original set lengths ranged from 46 minutes to nearly one hour, was edited by producer Teo Macero to accommodate a seamless sampling of music from each night on each of the four LP sides.

In a rare, in-depth 1970 interview for rock magazine *Zygote*, it was reported that Miles, while listening to the concert playback, was "so excited about the music that he wanted every set, every note made available to the public."

"Miles always saw performance in terms of a canvas – both audio and visual," observes author and record producer, Kenneth Kubernik. "It was not surprising, therefore, that the latter part of his life was focused on painting. Live at Fillmore finds him in his cubist phase; the music, a melange of swing, electric blues, funk and pure abstraction, is seen and heard as if through a shattered mirror. Dueling keyboard giants Keith Jarrett and Chick Corea serve up huge swaths of sonic primer, allowing the cross-hatched banshee wails of Davis and saxophonist Steve Grossman to menace. It is both coruscating and subterranean, a journey into the heart of great artists battling their own finely-honed instincts. It is timeless and utterly out of time. It will clear a room and end a romance – genius on the razor's edge."

For 2014's *Miles At The Fillmore-Miles Davis 1970: The Bootleg Series Vol. 3*, the producers returned to the original remote live recording tapes, produced by Macero and engineered by Stan Tonkel.

On each of the four nights, Miles and his group shook the rafters with high-volume

continued

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Bill Graham's legendary club, Fillmore East, New York.

continued

performances of four staples (and the half-minute closer, "The Theme"): "Directions" (which he first recorded in the studio in November 1968, and played every night from 1969 to '71, but was not issued on record until 1980); "The Mask" (a new composition that Miles recorded two weeks before these Fillmore East shows, at the tail end of the four-month long Jack Johnson sessions); "It's About That Time" (from the In A Silent Way album of early 1969); and "Bitches Brew" (lean and muscular versions in the 10 to 14-minute range, that did not sacrifice any of the funk power of the original 27-minute album version, probably the first Miles record purchased by most of the Fillmore rock fans).

As Miles and the Fillmore East audiences warmed up to each other, and the sets grew to nearly an hour in length, additional tunes were heard. On the second night, Miles played an encore (an extremely rare occurrence), "Spanish Key" from *Bitches Brew*. On both the third and fourth nights, Miles followed up "It's About That Time" with the same two songs: the World War II evergreen "I Fall In Love Too Easily" (associated with Frank Sinatra, recorded by Miles on 1963's Seven Steps To Heaven) and the Wayne Shorter composition "Sanctuary" (from Bitches Brew). On the fourth night, Miles added "Willie Nelson," which he had recorded in February at the start of the Jack Johnson sessions.

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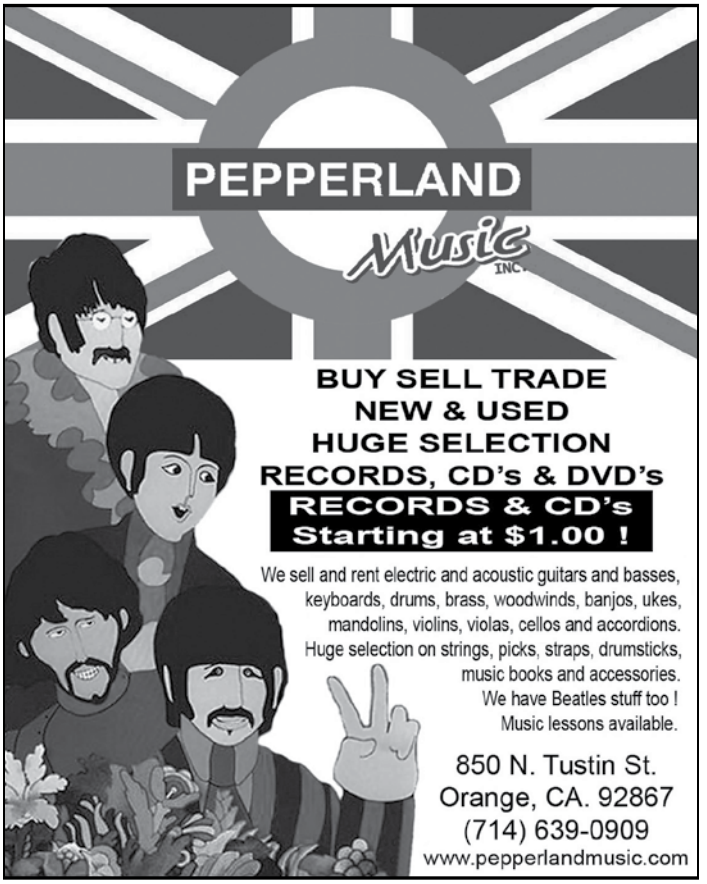
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For the bonus tracks, the producers judiciously chose three songs from the April 1970 Fillmore West shows that were in the band's repertoire, but were not performed at the Fillmore East in June. On disc one, "Wayne Shorter's 'Paraphernalia' and 'Footprints'," the producers note, "are from the earlier acoustic repertoire and Miles was to soon stop performing them." (In fact, "Paraphernalia" dates from 1968's Miles In the Sky, and "Footprints" dates from 1966's Miles Smiles.) On disc three, a 13-minute live version of the Jimi Hendrix-influenced "Miles Runs The Voodoo Down" rivals the 14-minute original on *Bitches Brew*.

Davis' March 1970 Fillmore East shows were recorded on a four-track tape machine and the April '70 Fillmore West dates on 8-track. So the San Francisco material is much more vivid, much more dimensional and much more detailed.

PHOTO: © GLEN CRAIG

As Miles Davis and the Fillmore East audiences warmed up to each other during the 1970 concerts, the sets grew to nearly an hour in length.

To some avid Miles Davis record collectors, there was always a little bit of the sense, owing to the edited format, that with the original LP version of these shows you were getting teased or cheated with the Miles at Fillmore LP in 1970. The new configuration helps completes the puzzle. It lets us hear that the majestic ebb and flow on the album *Black Beauty* was not just a fluke. Because that's the only other concert recording of this band.

"The contrast between the edited versions of these concert recordings that appeared on the Columbia 1970 double-LP release and the full measure this 4-CD set provides is very enlightening," explains DJ Dr. James Cushing of KCPR-FM.

"The edited versions always sounded more than a little chaotic to me, so I'm grateful to hear each complete set unfold organically, which reveals the music's continuity. Sticking pretty much to the same set-list each show, Miles turns each evening into a two-tiered drama involving his trumpet and Steve Grossman's saxophone and, at another level, the dueling keyboards of Chick Corea and Keith Jarrett. The two interacting horns and keyboards suggest the spectrum of Davis' whole career. Grossman takes the Bird/Trane/Mobley/Shorter role of the long-winded saxophonist complementing Miles' pithy trumpet, but the Corea/Jarrett team look forward to the electronic future," Cushing observes.

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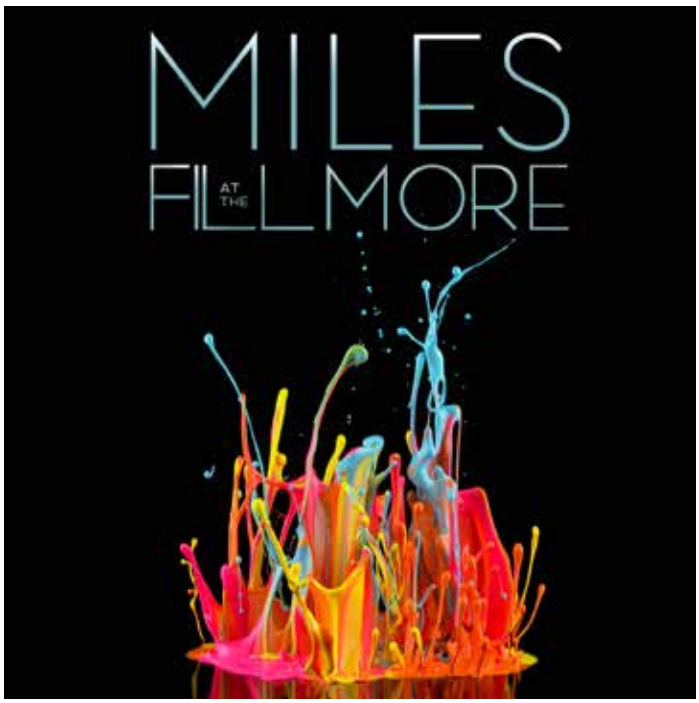

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"The rhythm section of Dave Holland (bass) and Jack DeJohnette (drums) is the secret hero of the band, with all the power this loud, exciting music needs and with all the flexibility it demands. Surely the *Miles Davis 1970: The Bootleg Series Vol. 3* has reached a new high"

In the April 2014 issue of *UNCUT* magazine, writer and author Richard Williams in his review of the Miles Davis Fillmore 1970 expanded reissue aptly describes the action captured on these discs. "As an ensemble, the musicians could swerve and drift with a deceptively offhand fluency through their repertoire-a nightly permutation from 'Sanctuary,' 'Directions,' 'Miles Runs The Voodoo Down,' 'Bitches Brew,' 'Spanish Key,' 'It's About That Time,' 'Footprints,' and an unexpected nod to former glories in the ballad, 'I Fall In Love Too Easily' – to create a series of mood-platforms on which their employer could display every facet of his genius, from squally high-note explorations to pensive balladry." RCN

Davis' March 1970 Fillmore East shows were recorded on a four-track tape machine and the April '70 Fillmore West dates on 8-track.

Santa Monica Press has recently published Harvey Kubernik's acclaimed coffee table book, *Turn Up The Radio! Rock, Pop and Roll in in Los Angeles 1956-1972.* Introduction penned by Tom Petty, afterward from Roger Steffens. Harvey Kubernik and Kenneth Kubernik have written the text and biographical portrait for legendary photographer Guy Webster's first book of music, movie and television photos for Insight Editions. *Big Shots: Rock Legends & Hollywood Icons: Through the lens of Guy Webster.* To be published on October 14, 2014. Introduction by Brian Wilson. In April of 2013, Harvey Kubernik was a feature interview subject with Damon Albarn of Blur, Chuck D. of Public Enemy, Bill Withers, Antonio Fargas, and the Rolling Stones' Ronnie Wood for the James Meycock-directed one hour film for BBC-TV on singer/songwriter Bobby Womack.

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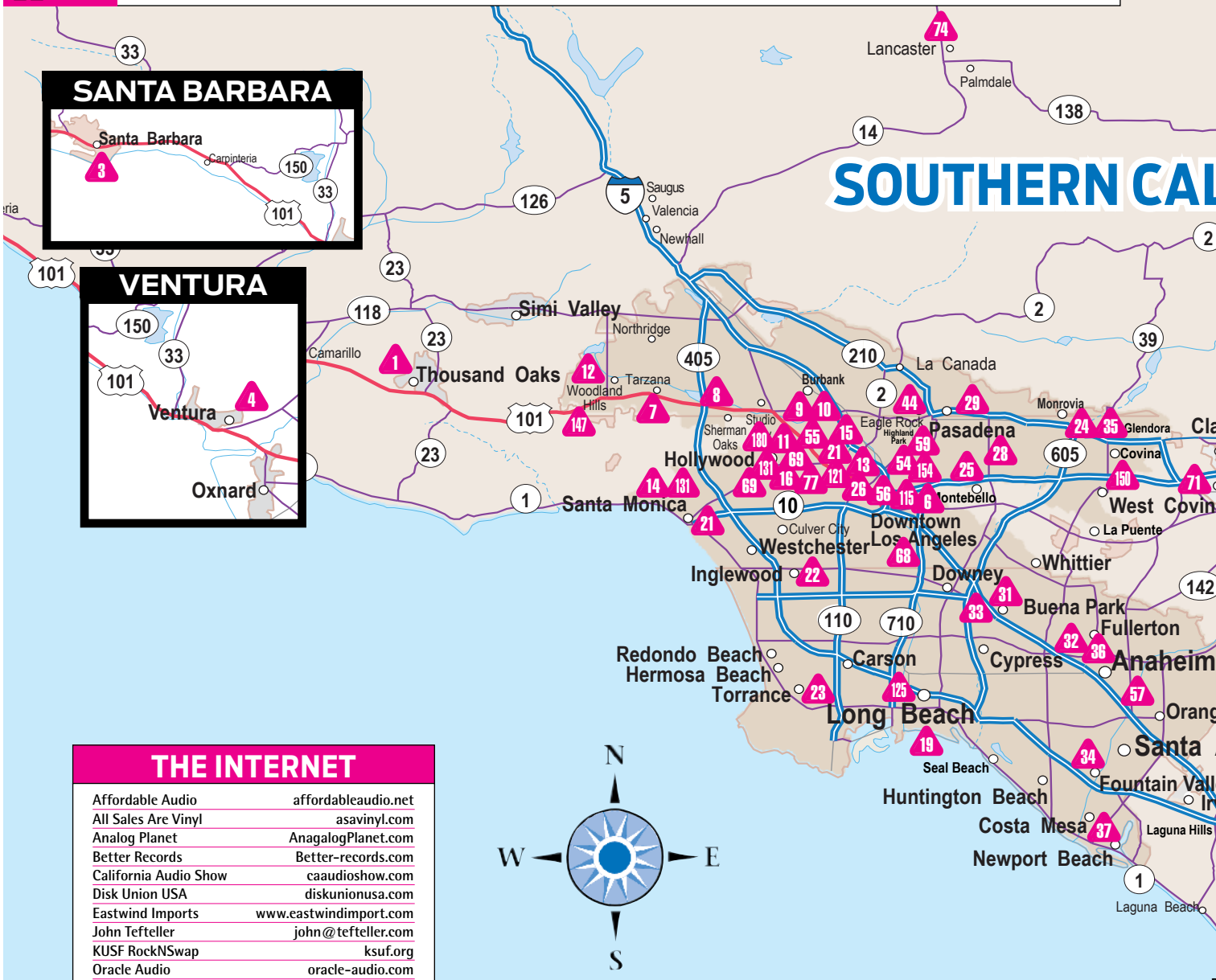

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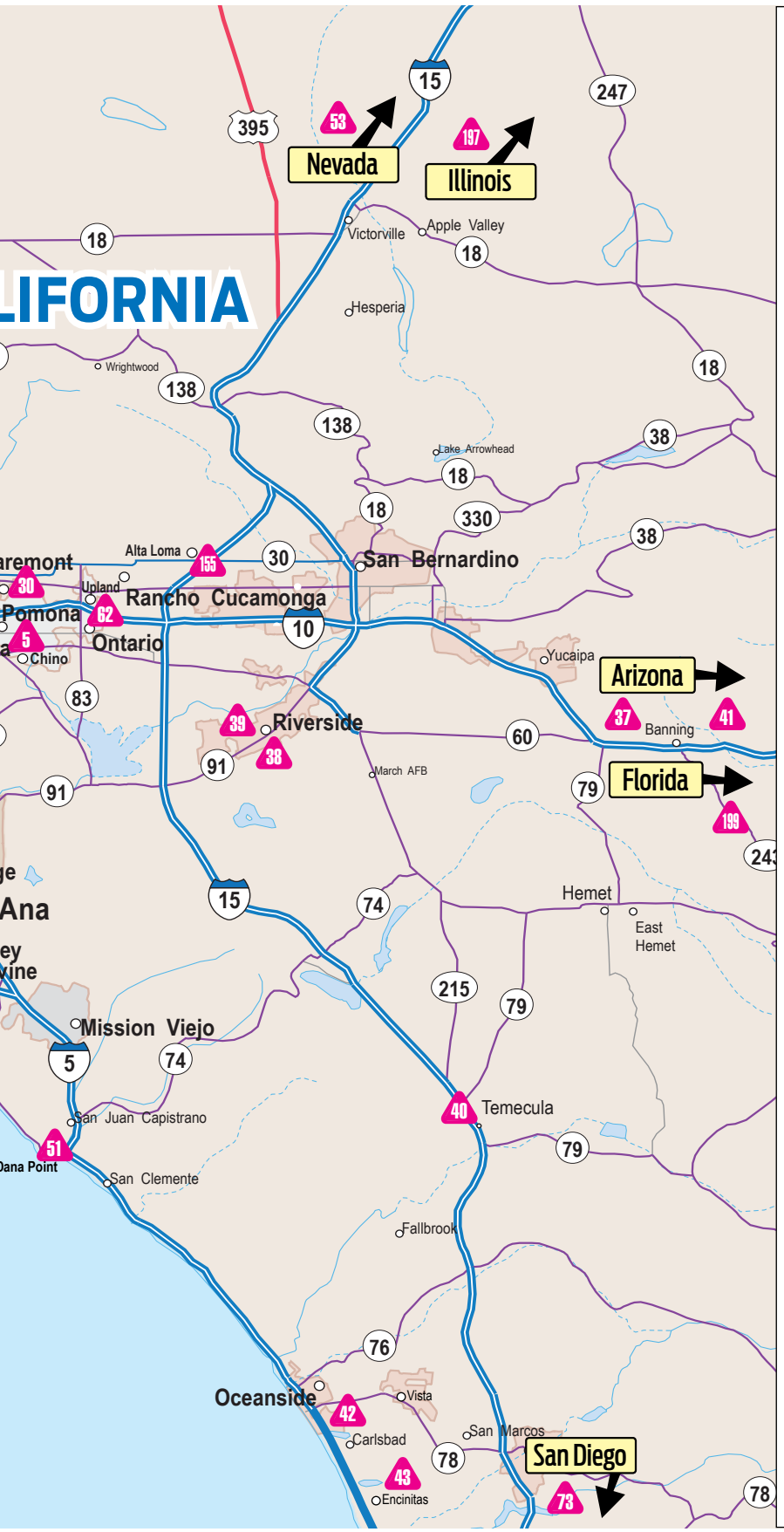

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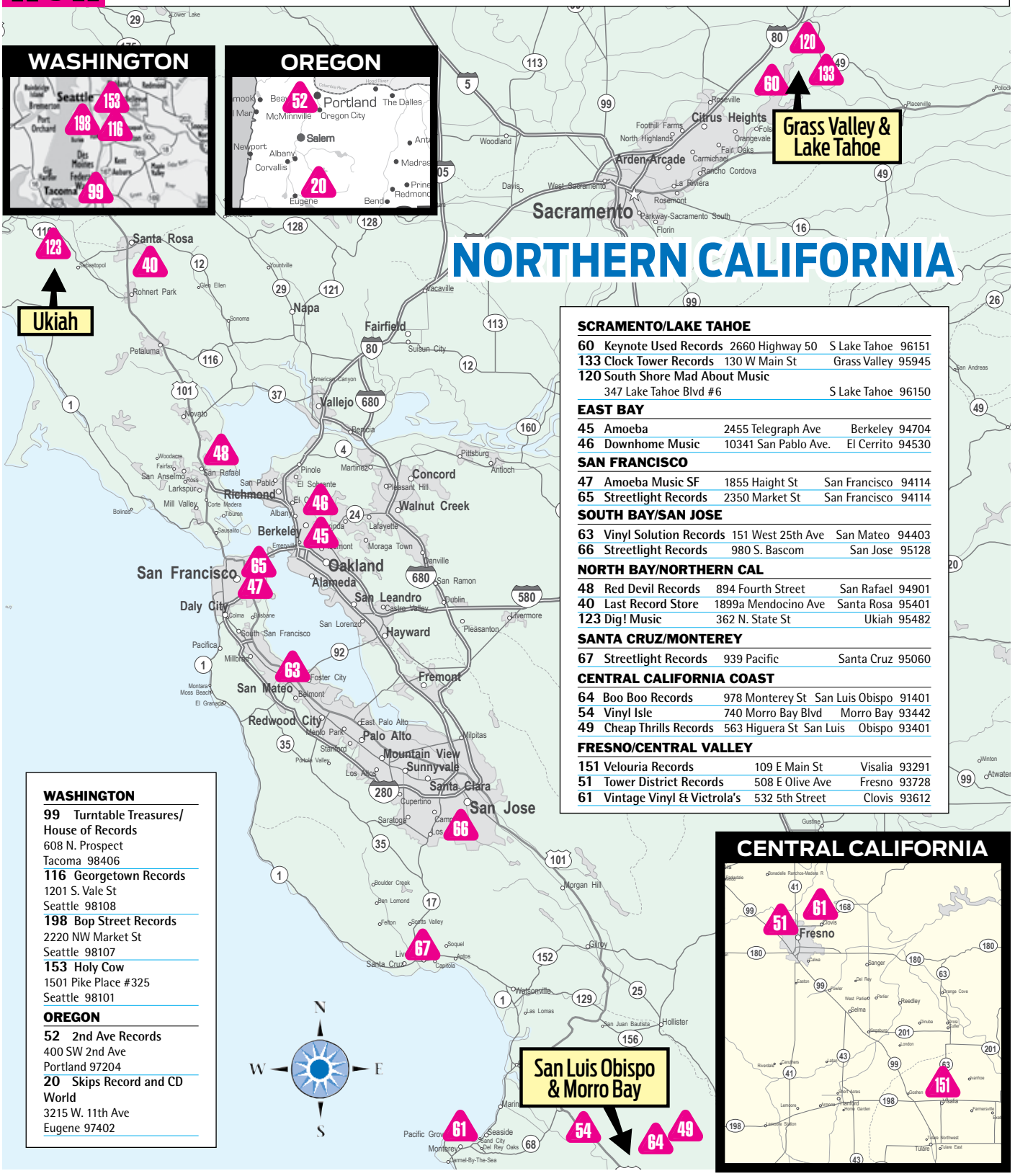

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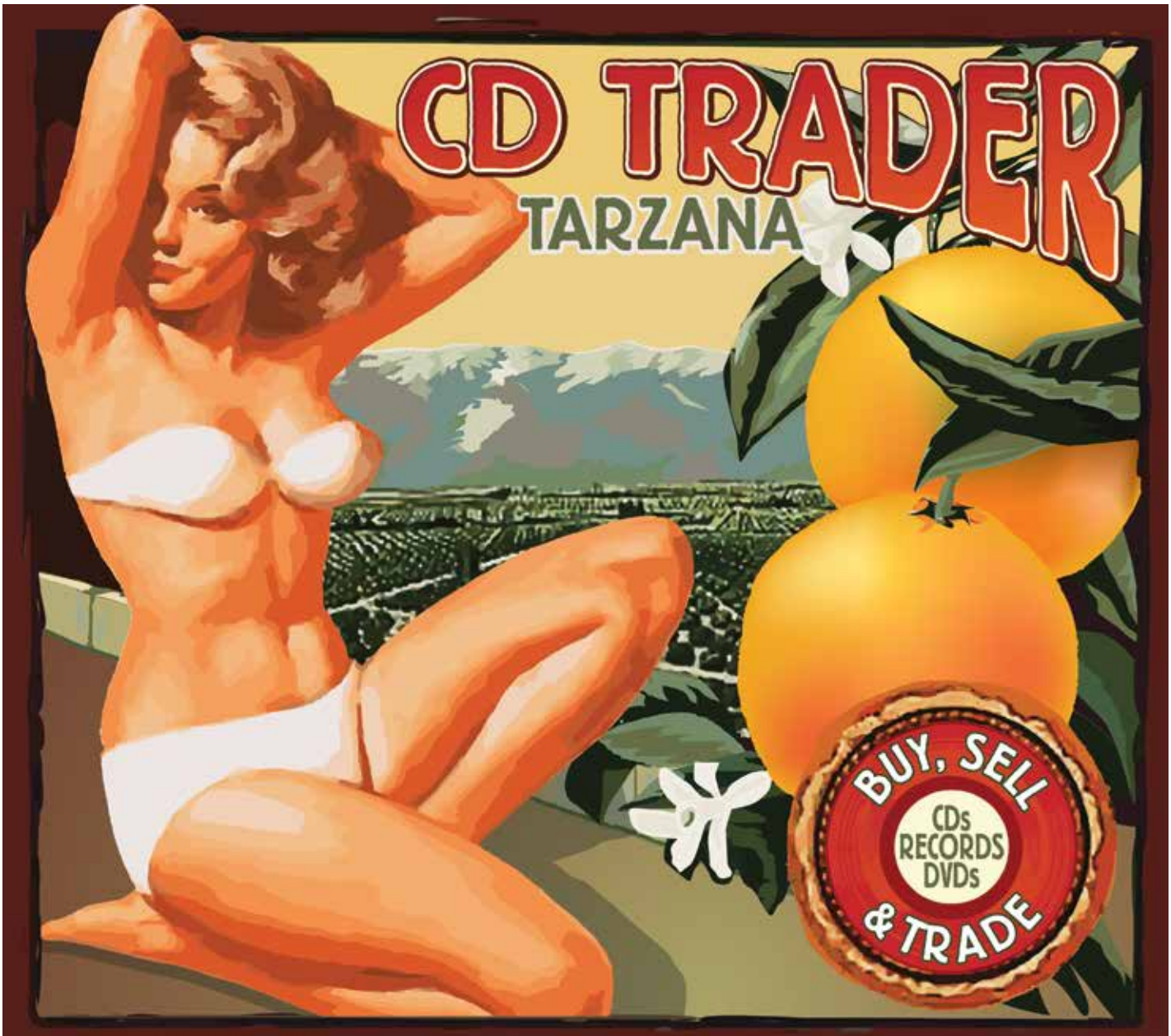

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Nils Lofgren

Guitarist Nils Lofgren receives a comprehensive audio study in the box set, *Face the Music*

BY HARVEY KUBERNIK

THE WORK OF SINGER-SONGWRITER-guitarist Nils Lofgren receives a comprehensive audio study in F*ace the Music*, a definitively annotated nine-CD/one-DVD boxed set that chronicles Lofgren's 45-year solo career from Fantasy/Concord Music Group.

The collection's music component, chosen by Lofgren himself, comprises 169 tracks, stretching back to Lofgren's early work with his Washington, D.C.-area band Grin, which he founded at the age of 17 in 1968, and surveying both his major-label solo albums and independent self-released music. Two of the CDs contain 40 previously unreleased tracks and rarities. The DVD features 20 video clips selected from a body of performances as diverse as Nils' career.

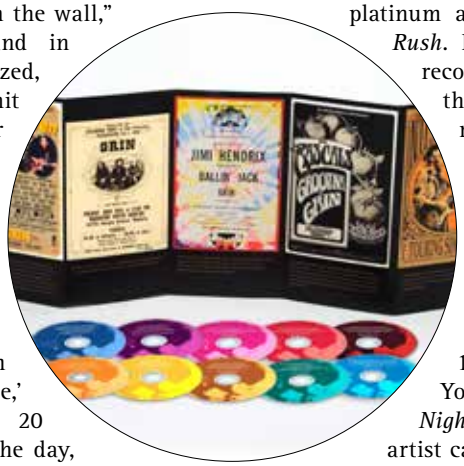
A detailed, 136-page booklet, with an introduction by music journalist and author Dave Marsh, houses Lofgren's track-by-track commentary and personal reflections on his work, as well as his tours of duty as a sideman with Neil Young, Bruce Springsteen, and Ringo Starr. The set also has homages to Lofgren by Bonnie Raitt, Joe Walsh, Sting, Bono, and Paul Rodgers.

Lofgren selected his own personal favorites from his four albums with Grin (1970-73) and his highly praised solo releases for A&M, MCA/Backstreets, CBS, and Rykodisc (1975-1992), many of which had been allowed to go out of print during the compact disc era.

Nils hand-picked efforts from Grin's repertoire: "Like Rain," "White Lies," "Slippery Fingers," and "Beggar's Day" (the last of which he also recorded on Crazy Horse's 1971 debut), plus solo outings like "Moon Tears," "Back It Up," "The Sun Hasn't Set," "You're the Weight," "Incidentally ... It's Over," and "Dreams Die Hard." Lofgren's collaborators include Young, Springsteen, Starr, Graham Nash, Levon Helm, Al Kooper, Buddy Miles, Billy Preston, Aynsley Dunbar, and Jeff "Skunk" Baxter.

Nils also culled material from 10 albums issued since 1993 on his own Cattle Track Road Records imprint and sold via his web site, www.nilslofgren.com.

"The writing was on the wall," suggests Lofgren, "and in the mid-'90s I realized, look, without some hit records and some power to throw your weight around with the companies, you're lost. Thanks to technology, I realized, 'Now is the time for me to walk away from that and put out music I'm proud of on a web site,' which I've done for 20 years. At the end of the day, I've continued to make solo records and release them. The downside is that it's very grass-roots, and a lot of people might not hear about it. The upside is I've kept that kind of artistic freedom that I got kind of spoiled with.



"Those were times that I don't think can happen anymore. I look back and I'm quite amazed that I've been that blessed to make that kind of music with that cast of characters. Things like that are just magical. I never could have dreamed that they'd happen."

Long-time Lofgren fans will find some surprises on the two CDs of unissued material, which reaches back in time to his work with the pre-Grin band Paul Dowell and the Dolphin and includes rarities from the Grin era. Nils offers, "The piece de resistance for me was finding an old master tape of Neil Young singing and playing piano on 'Keith Don't Go' with Grin, and getting his permission to use it after we remixed it."

Multi-instrumentalist Nils Lofgren at age 18 joined Neil Young's band and played guitar, piano and sang on the acclaimed platinum album *After The Gold Rush*. Lofgren continued his recording career with the band Grin in 1971 releasing albums 1971-1974 on the Spindizzy/Columbia label.

Lofgren was a member of Crazy Horse in 1972, writing the FM radio favorite, "Beggar's Day," and in 1973 appeared on Neil Young's *Tonight's The Night*. He began his solo artist career for A&M Records with *Nils Lofgren* that spawned the songs "Back It Up" and "Keith Don't Go."

Lofgren's musical career over five decades has included musical director/bandleader stints for ABC-TV's *Paula Poundstone Show*, and *The Cable Ace Awards*, as well as playing alongside Cab Calloway.

Nils was also a session musician on Jerry Lee Lewis' *Last Man Standing* and played guitar with Willie Nelson at the Kennedy Center Honors.

It was in 1984 that guitarist Nils Lofgren was invited to join Bruce Springsteen's E Street Band. In May of 2014 **continued**

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Nils Lofgren

continued

Nils is currently touring North American with Springsteen and his group.

KUBERNIK INTERVIEWS NILS LOFGREN

Q: What is the genesis of Face the Music?

A: I've had a website for 20 years after parting ways with record companies. I make music and I go play and I do stuff I am proud of and release it through nilslofgren.com I used to call the old record companies about my masters and on their books I owe them a lot of money. I would say to them, 'Look. It costs a buck and a quarter to make a CD. Let me pay you five dollars a CD and buy a thousand CDs from you.' And they'd always say no. And it was a source of frustration. And just kind of accepting that, which is not a unique story. A lot of artists and musicians go through that. So I'm thrilled Fantasy wanted to do this.

"So about 16 months ago, Tom Cartwright, an old friend, who has worked with me through the years at other record companies and Gene Rumsey who was the head of Fantasy/Concord at the time, approached me with the idea of discussing a comprehensive box set. And long story short, we kept meeting and it lead to a ten-disc 45-year retrospective that I am very proud of and still a little surprised it is happening.

Q: What about the process of compiling the music?

A: Initially when we started the conversation and got more serious about it, eventually it lead to the reality of me going, 'Well, if we're really gonna do this and it's 45 years, and I've done a lot of work consistently throughout, can we make it a comprehensive thing?'

"Which resulted in the ten discs, two bonus discs, forty tracks, some never heard before. Some Grin stuff we found. The criteria was and I gotta hand it to Concord/Fantasy, which is unusual to hear from a record company if you can imagine, everyone had opinions, but at the end of every decision, 'Well, it's your box set. You make every final decision.'

"So they made suggestions, there were some debates, but at the end of the day no one every argued with my final choices. And what I wanted to do was be able to listen to all the CDs front to back without picking the needle up and skipping a song or two. So I left off those tracks where I thought, 'Hey... It was good... But I don't want to hear it right now.' I tried to assemble a running order and re-visit the songs how the songs play one after the other. Same thing you did like when you made an album. Keys, feels, and to do that with 189 tracks was an enormous physical task. 16 months of non-stop work.

Q: When did the project started to define itself?

A: Initially when I got the go ahead, I presented the two discs of bonus tracks, a rough assembly of that, and then they were excited about that. 'Cause most boxed sets everything is available and the big hook is the additional tracks. In my case it's an added bonus, sadly, that most of the old music is out of print. So it's all kind of a good thing. When I knew I had that many discs and could really fill them up I felt right to start the project. I went through every record I made and picked my favorite tracks that I could play back to back. Agonizing over some choices what to leave on or off. By the end of the day I played them, I assembled them, I moved them around and this is what

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I came up with.

"We also agreed very early on that if we couldn't get all the stuff maybe we shouldn't do it. So with that theme in mind, and the last 20 years I own everything, but certainly the first hundreds of songs were old companies. They went back once they had my wish list and struck deals for everything, even some terrible deals for Fantasy. But in the spirit of doing this right, they wanted to get every single track and there wasn't one track I had to let go of because of politics. I was afraid if we got into that at

Nils Lofgren

all I might not want to do it and they understood that. So they were very serious about trying to make it all happen. And they did. Fan or not, I think it is kind of a lost body of work in general the last 50 years that is seeing the light of day in May.

Q: Face the Music *has Neil Young singing and playing piano on "Keith Don't Go" with Grin.*

A: You know, that blew my mind. In 1973 Grin was recording and between labels. Columbia and A&M (Spindizzy). And we were working on this song "Keith Don't Go" that I had written on the *Tonight's The Night* tour with Neil. It was a thank you note to Keith for all the great music and on behalf of all the fans. Neil was in town and my producer David Briggs was talking to him on the telephone. Next thing you know, David says, "I got Neil to come over tonight. Maybe we can get him to play." Next thing you know, Neil is playing piano and singing brilliantly and we cut a love version with Neil.

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"I knew I had a cassette of that. For days I rummaged through thousands of cassettes, because I'm not a good librarian, frustrated as hell. And then Bob Dawson, who was the engineer for Briggs, came out to my basement and we go through all these 16 tracks and we find the master tape of that session. We mix it up. He was there, he knew Briggs, and knew the vibe and sound. So instead of finding a cassette that maybe I could bake and have a bad mix of a great performance, we actually, true to that day and that experience, make the mix we all were listening to in the room that night. Neil was happy to give us permission to use it. And that's kind of the gem of the bonus tracks.

Q: What was one of the things you earned from touring and recording with Bruce Springsteen over the decades that informed the creation of Face the Music?

A: It is kind of an extension of what I was blessed to have start with Neil and David, and soon after, Jack Nitzsche, Danny Whitten and Crazy Horse. Just that authentic honesty and optimism about thinking big about what you're doing and dream big, which is a song from my last album that sums it up.

"I noticed with Bruce, 'OK. What is the biggest thought, the biggest thing I think of here?' And then he starts working on it with the band. Then you see him going, 'That's my biggest thought. How can I top that?' And that was my high hopes. 'Let me see if I can top them.' And Bruce puts in time in trying to make it better. And I kind of brought that into this project. RCN

Harvey Kubernik has published six books. His most recent literary entry *Turn Up The Radio! Rock, Pop and Roll in Los Angeles 1956-1972* is available through Santa Monica Press. Introduction penned by Tom Petty, afterward from Roger Steffens.

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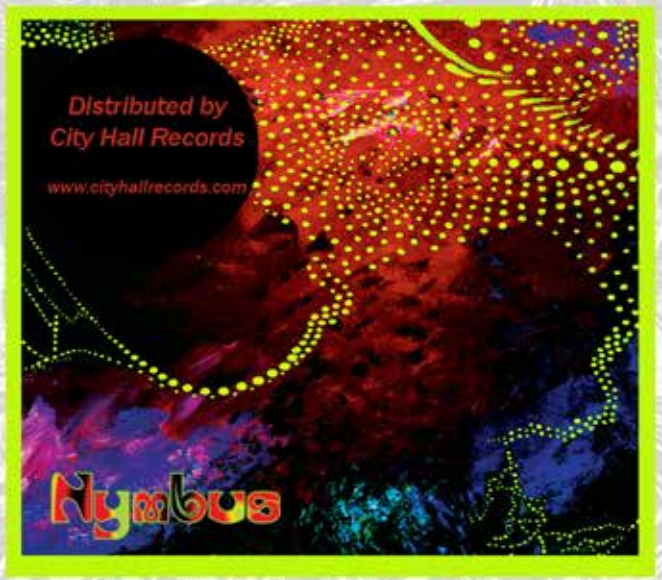

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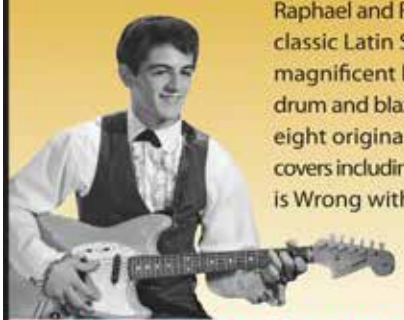

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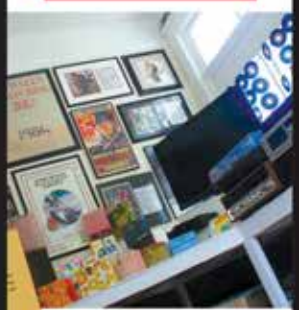

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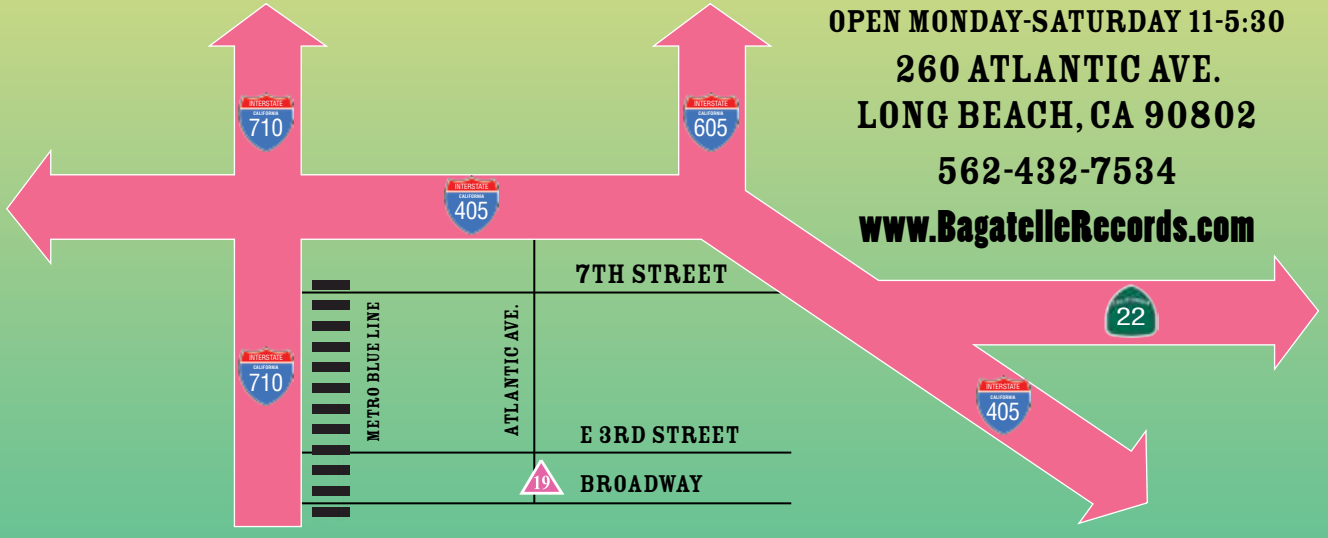

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The Carter Family Legacy Lives

Carlene Carter's new album is a tribute to her incomparable musical family

BY MIKE SIGMAN

PHOTO BY DAVID GOGGIN

Pictured at Ocean Way Studio/Hollywood: foreground (L-R) Carlene Carter and producer/bassist Don Was; rear (L-R) Greg Leisz, steel guitar; Wesley Seidman, assistant engineer; Rami Jaffee, accordion; Tiffany Anastasia Lowe (Carlene's daughter); Jim Keltner, drums; Howard Willing, engineer; and Blake Mills, guitar.

CARLENE CARTER'S new album *Carter Girl* (Rounder), a tribute to the musical heritage of her fabled family, is a triumph.

Legendary is a shamefully overused word, but how else to describe Carlene's grandmother, Mother Maybelle Carter, her mother, June Carter Cash – who, with aunts Helen and Anita, were the Carter Sisters – her father, Carl Smith and her stepfather, Johnny Cash.

Carlene and producer Don Was sifted through some 400 songs before settling on the 12 tracks for Carter Girl, a blending of Carter/Cash classics, songs from her own catalogue and a couple of relative obscurities. Extended family members like Willie Nelson, Kris Kristofferson, Mickey Raphael, Vince Gill and Elizabeth Cook help make the music shine as bright as the last name of the man at the mixing board, Bob Clearmountain.

With rock great Jim Keltner behind the drums, "Little Black Train" kicks things off with a big bang that spins out a universe of possibilities. Carlene's country DNA doesn't stop her from rocking out when she wants. She honed her rock & roll chops working with Graham Parker's band The Rumour and New Wave mastermind/then-husband Nick Lowe more than three decades ago.

The first stanza of "Little Black Train" signifies that Carter Girl will confront the darkness as well as celebrate the light.

There's a little black train a comin' Set your business right There's a little black train a comin' And it may be here tonight

There's nothing dark in the sweet nostalgia of "Me and the Wildwood Rose," a song Carlene wrote and recorded 25 years ago for her I Fell in Love album and reprises here. The jaunty tune and vivid lyrics capture the wonder of the hours she spent on tour with Mother Maybelle, sharing the back seat with her kid sister Rosie (aka Wildwood Rose).

In a big shiny car we'd head down the road To sing for the miners who brought out the coal Many a time I slept on the floorboard cold On a quilt with my little sister The Wildwood Rose

We'd be way down the road by the break of dawn Biscuits and gravy and a truck stop song In a world all my own I saw what I saw And in the rear view mirror I'd get a wink from my Grandma

And if I could change a thing in this world I'd go back to the days When Grandma and her girls Were singing sweet and low For me and the Wildwood Rose

Rosie died in 2003, as did Johnny and June, and Carlene adds lyrics to the chorus of folk/gospel perennial "Lonesome Valley" to mark those passings, including the heart-rending couplet, "*Johnny just cried 'cause Junie had died/He didn't care to carry on.*"

"Troublesome Waters" is a song written by Mother Maybelle, her husband E. J. Carter (Carlene's grandfather) and Dixie Deen (Tom T. Hall's wife) decades before Paul Simon dipped his pen into troubled waters and the bridges that cross them. Here divine guidance, not romantic love, rescues the singer from "my boat on life's troubled seas."

Do the lines, "*Troublesome waters around me do roll/They're rocking my boat and wrecking*

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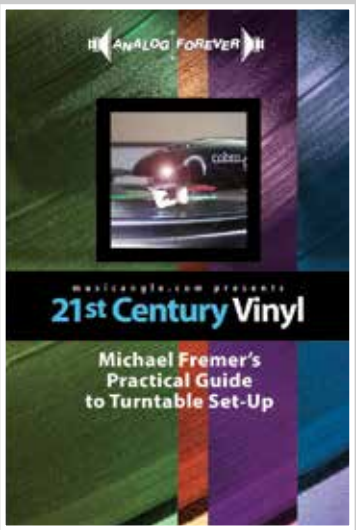

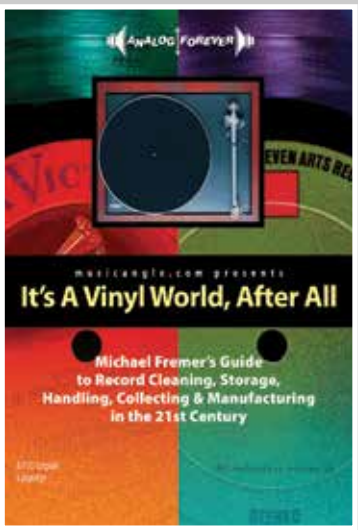

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continued

my soul" foreshadow rock & roll? And is it a bridge too far to make a connection to the seminal disco song, "Rock the Boat"? Just askin'...

The murder ballad "Tall Lover Man" was, Carlene says, one of "mama's mayhem songs." Its rising chorus foreshadows "Ring of Fire," a song June wrote with

Merle Kilgore, which, thanks to Johnny Cash's 1966 version, will never be forgotten by millions of boomers who can't remember how to turn on their iPads. Respects are paid to Aunts Helen and Nita with loving renderings of "Poor Old Heartsick Me" and "I'll Be All Smiles Tonight."

The irresistible "Blackie's Gunman" tells the enjoyably confusing tale of the best "two gunman in the land" who could "*shoot the ace of diamonds with a draw from either hand*" and who details a love life with a girl named Nellie whom he knows he'll never meet.

If you think Bob Dylan invented the "Ain't Gonna Work" song, Carter Girl's final number, "I Ain't Gonna Work Tomorrow," will disabuse you of that notion. It "builds on a track featuring the Carter Sisters, Johnny Cash and the acoustic guitar of the late Cowboy Jack Clement," according to Jim Bessman's liner notes. (Yes, old-school liner notes come with the CD!)

Carter Girl is that rare contemporary album with a cohesiveness that rewards listening from start to finish. Asked about this via email, Carlene wrote that the ordering of tracks "wasn't a conscious decision. Or maybe it was and I didn't know it! I just followed my instincts with a lot of help from Don. The beginning track, 'Little Black Train,' is taking a very old song and making it my own – laying the foundation. The final track, 'I Ain't Gonna Work Tomorrow' – one of the last recordings I did with my mother, my aunts and John – completes the foundation. Each song has its own inner arc as well. I want listeners to feel like they're on a journey, and to sit back and enjoy the ride."

As fate would have it, Johnny Cash's 1984 album "Out Among the Stars," released in March, features a duet with June of "Baby Ride Easy," a song Carlene had previously recorded with Dave Edmunds on her Musical Shapes album. She adds new vocals to the duet, further proof that the Carter/Cash circle is unbroken. RCN

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Illinois Jacquet and Leo Parker: Toronto, 1947

BY ARMAND LEWIS

THERE WAS A TIME when jazz was not considered an art form, but simply as popular entertainment and the louder, faster and more raucous bands were as exciting to their generation as Elvis or the Beatles would be ten to twenty years later. One of the chief (and best) proponents of this frenetic type of jazz was a tenor saxophonist by the name of Jean-Baptiste Illinois Jacquet.

Jacquet came to prominence initially in Lionel Hampton's band. His spectacular solo on Hampton's 1942 recording of "Flying Home" not only got him noticed, but also created a whole school of big-toned, extroverted tenor saxophone stylists.

By the mid 1940s, Jacquet had joined Norman Granz' touring "Jazz at the Philharmonic" troupe, which packed large auditoriums and theaters across the country with loud, exciting jam sessions. The JATP concerts were recorded for commercial release, becoming among the first "live" recordings available — best sellers that spread Jacquet's music across the country faster than he could tour. These records show audiences stomping and cheering for the musicians to keep pushing further and further as each builds his solo to an emotional frenzy before handing off to the next soloist.

Jacquet's own musical pyrotechnics on saxophone often included honking accents and long sustained squeals — all set against an otherwise rich, bluesy sound. Suddenly finding himself to be a major star, Jacquet quickly organized his own jam session show, which toured North America to great success. These shows were more like rock concerts than the big band shows of their time. This brash, theatrical approach was often criticized as pandering to baser tastes, but audiences loved it.

One (if not the only) of Jacquet's own live shows to have been recorded has just been released as *Illinois Jacquet – Leo Parker / Toronto 1947* (Uptown UPCD 27.73). The set offers a front row seat not only at an exciting "Jazz at the Philharmonic" style jam session, but also features an extremely rare early recording by baritone saxophonist Leo Parker.

Parker, a native of Washington, DC, was known as the "Mad Lad" of the baritone saxophone — able to execute complicated be-bop riffs on the deep-toned, but very difficult instrument. Initially inspired by Charlie Parker, by the later 1940s, he was the perfect musical partner for Jacquet's frenetic, explosive performances.

These types of shows always started off with a bang and "Bottoms Up" launches both the program and the musicians into a party mood with Jacquet, Parker and trumpeter Joe Newman

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whipping the audience into a frenzy. The rhythm section both stokes the fires behind the horn players and musically calms the crowd between choruses.

Cooling everything down, the group, which also features Illinois' brother Russell on trumpet, launches into a medley of "All The Things You Are", "She's Funny That Way" and Jacquet's own "Music Hall Beat". "All the Things You Are" is played as the slow ballad it was intended and Jacquet's tone and approach shows the influence of Coleman Hawkins, who was also a regular on "Jazz at the Philharmonic".

This facility with ballads is also demonstrated on the classic "Body and Soul", which starts out slowly and then resolves into an up-tempo rendition with the standard "Jazz at the Phil" 4/4 beat before returning to the more emotive ballad tempo. "Oh Lady Be Good" was a staple of both clubs and concerts throughout the 1940s, and the rendition here is driving and spirited with exciting choruses by both Newman and Parker.

Jacquet was always at his best playing the blues and "Throw It Out of Your Mind Baby" is as bluesey as it comes. Russell Jacquet shouts the blues in the style of blues shouters Jimmy Rushing or Big Joe Turner.

Phenomenally popular during the 1940s, these jam session concerts would basically disappear by the early 1950s. Changing tastes in both jazz and popular music would bring an end to this type of music. First be-bop with its emphasis on intricate speed while maintaining a cool attitude and then rock & roll would irretrievably siphon away the youthful audiences of the time. Thankfully, recordings like these survive to remind modern audiences what a party it must have been. RCN

Armand Lewis buys and sells rare Jazz LPs. He can be reached at mrbluenote@peoplepc.com

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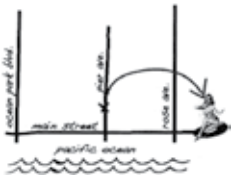

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Runnin' with the Devil at Bosco

Van Halen's 1999 concert at Rosemead's Don Bosco Techincal Institute was unforgettable to (at least) one teenager

BY DAVID LANCON

UNBELIEVABLE. THE WORD ON THE Bosco grapevine was that the notorious, hard-rockin', San Gabriel Valley backyard party band, Van Halen, was going to be playing the upcoming dance in Tech Hall. Wild rockin' abandon at Don Bosco! I'd already seen Van Halen playing three or four times in those gigantic backyard and Pasadena Civic settings where they drew several hundred people, including hordes of girls drooling over Dave and Eddie, where riots with the police would occasionally break out (sorry 'bout the windshield officer), and where the partiers partied and everyone was a partier!!! Wow! Van Halen playing at my high school. Cool!

The rumor had it that the student body president had a hand in bringing Van Halen to Bosco, but for this coup I imagine his father must have been a generous donor to Bosco Tech and sitting on it's Board of Directors. Yessiree, it was the fall of 1975 and the times they were a-changin' at Bosco. Heck, even Father "the Shaft" Sheafer, our principle, was letting my hair grow an extra inch before insisting I cut it!

"Bosco Tech", formally known as Don Bosco Technical Institute in Rosemead, was an all boys, multi-trade, catholic high school/junior college with absolutely no girls in it's student body... the better to keep us boys focused on our studies, I suppose. The discipline was strict, the academic standards were high (still are!) and we had the dubious distinction of being the only high school in the San Gabriel valley without a football team. This only added to our reputation of being the high school of choice for studious nerds, geeks and occasional misfits.

This dance was to be Bosco's first, a real live co-ed event, no books allowed! Opening the show was the local San Gabriel Valley, high school soul dance faves, Heavy Traffic. Oh-Oh... the handful of my hard rock homeboys, all into Black Sabbath, Deep Purple, Bowie, Zep and Alice, sharing the dance floor with the far more numerous, stylin' disco dancers? Polyesters meet head bangers. Two different worlds. Yes, this would be interesting.

The night of the dance found me and a few of my fellow Bosco buddies preparing ourselves for the evening's festivities. Our spirits were "high" and after satisfactorily adjusting our headgear and replenishing our stash, we headed for Tech Hall arriving about midway into Heavy Traffic's horns and soul a-blarin' set. They certainly had their groove going and Tech Hall was filled with exuberant dancers. It seemed to be a very good turnout but what would these same disco/funk dancers think of Van Halen? I couldn't help wondering, or caring, as I kept to the sidelines hangin' with my hard rock buds until the band began playing a disco song I especially despised. Going on impulse, I attempted a particularly suicidal maneuver and walked slowly in front of the platform stage as the band was playing, giving an insolent thumbs down for all the members of the band to see. And they saw. After their set, one of their members confronted me, asking in a most threatening tone, "HEY!! What was that all about?"

To which I responded in full buzz, "Sorry dude, I don't like your music." Was it my brutal honesty that kept me from getting my head split? I'll never know.

As Heavy Traffic packed up their instruments and began to leave, it seemed as if there was a mass exodus of people out of Tech Hall. Understandable. Hot, sweaty disco-fied dancers wanting to cool down, maybe get private with their dates in the darker corners of campus, who knows, but as the intermission passed it seemed very few people were coming back in. Strange. Tech Hall suddenly seemed so dark and empty. All that appeared to remain were the few of us die-hard rockers, maybe a few bored brothers and chaperons. Oh, the irony! Van Halen, a band that regularly played to hundreds would now only be playing to a handful... maybe two dozen of us up front plus those idly lurking in the shadows of Tech Hall... and that handful were all — teenage - guys (alas, not a girl in sight!!!), all anxiously

awaiting Van Halen's rockin' assault on Bosco. Yes! The disco dancers had fled and we had Van Halen all to ourselves!

While Van Halen began setting up we moved to the front of the "stage" which was actually now the gym floor (not the riser Heavy Traffic performed on) and somewhat undefined. We were eye-to-eye with the band; those of us remaining forming a nice, neat front row (the only row) a comfortable, intimate ten to twelve feet away. All the better to see you with! Given the light turn out, a dimly lit gym setting, and the lack of any stage lights, this must have felt more like a dress rehearsal than a real gig to Van Halen... as if we noticed. The band began tuning up. Our excitement and anticipation were politely contained (nice, well-mannered, catholic school boys, remember). Eddie Van Halen hit a couple power chords for amp check as David Lee Roth came cruising out from the wings and up to the front of the non-stage smoking something (a cigarette? Depends on who you ask), and taking a long, deep drag... he leisurely examined the row of us teenage Bosco boys standing, staring and waiting in front of him; then, with a dismissive smirk on his face and in a sarcastic tone known to make high school principles and parents cringe, said ever so slowly into the mike, "So this, is Bosco." Then, exhaling a long plume of smoke, he casually flicked his cigarette stage right, the band taking the cue and blasting into — I don't know! Their first album wouldn't hit KROQ /Rodney for another year or so, but the consensus says it was... "Runnin' With The Devil".

Perfect. Van Halen at Bosco. RCN

David Lancon /Akashic Records writes copy, outs trolls, and appears regularly at the Rose Bowl Flea Market, P.C.C. and the Orange County Record Show.

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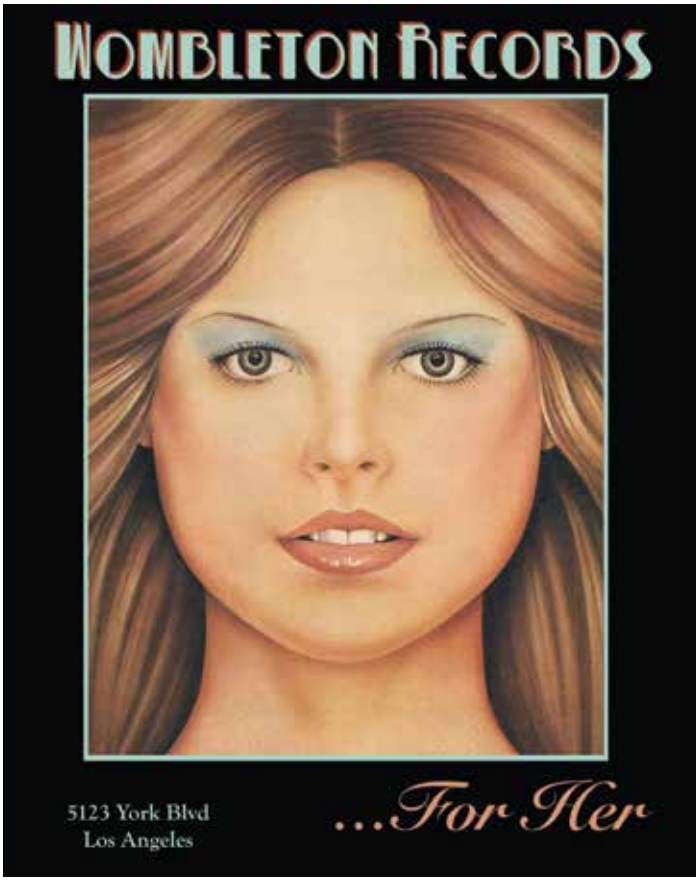
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RCN RECORD SHOW CALENDAR

Calendar listings are free and printed on a space available basis. Unsolicited materials cannot be returned. Please contact conventions to verify the information! Send your calendar listings to Record Collector News: jim@recordcollectornews.com

SATURDAY MAY 10

Seattle, WA. The Big Dig Record Show. Vermillion Gallery. 1508 11th Ave. $3. 3pm-8pm. 206-618-1756

SATURDAY MAY 17

Riverside, CA. The Inland Empire Record Collective. 3587 University Ave. FREE 10am-6pm. 909-258-0094

Skokie IL. Midwest Classical Record Show. 5300 W. Touhy. $2. 10am-3pm. 847-381-5820

New York, NY. The New York City Record and CD Show. Holiday Inn. 440 W. 57th Street. $6. 10am-4pm. 973-209-6067

SUNDAY MAY 18

Hillside, IL. Chicagoland Record Collectors Show. 4400 Frontage Rd. $3. 9am-4pm. 630-898-1533

SATURDAY MAY 24

Olympia WA. Olympia Record Show. 1818 E 4th Ave E $2. 5pm-9pm. 360-357-04755

SUNDAY MAY 25

Buena Park, CA. Greater Orange County Record Show. UFCW Union Hall – 8530 Stanton Ave. $3. 10am-3pm. 626-665-4448

FRIDAY MAY 30 – SUNDAY JUNE 1

Irvine, CA. The Home Entertainment Show and Los Angeles & Orange County Audio Society present T.H.E. Show Newport Beach, the largest audio show for consumers in North America, at The Hilton Irvine (18800 MacArthur Blvd, Irvine) and The Atrium Hotel (18700 MacArthur Blvd). The expanded 2014 show will feature more than 150 exhibitors including Acoustic Sounds, Astell & Kern, Concert Fidelity, E.A.R., Eastwind Import, Kubala-Sosna Research, Nordost Cables, WyWires and Zesto Audio to name a few. There will be seminars for audiophiles including one on downloading high-resolution music, marketplaces for new and used rare and collectible vinyl and audio software, wine tasting, fine imported cigars, hot exotic sports cars, live jazz, gourmet food trucks, plus a huge headphone show. Special low prices are available for Society members. Anyone who joins the Society at the show will get in free all three days. The ribbon cutting ceremony is at the Hilton lobby at 10 AM on May 30th with John Atkinson and Michael Fremer of Stereophile, Robert Harley of The Absolute Sound, and David Robinson of Positive Feedback Online. For tickets: go to T.H.E. Show Newport Tickets. Join the Society and get in FREE!

SUNDAY JUNE 1

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

SATURDAY JUNE 7

Countryside IL. Southwest Chicago Record and CD Show. Holiday Inn 6201 Joliet Rd. $3 10am-4pm 847-409-9650

SUNDAY JUNE 8

Tacoma, WA. 15th Annual Northwest Vinyl Only Show 2000 S Union Ave. $3. 10am-5pm. 253-627-1342

Phoenix, AZ. Beat Swap Meet Phoenix. Monarch Theatre - 122 E Washington St. $3 w/ canned good. 12noon-6pm. Info@beatswapmeet.com for info.

SUNDAY JUNE 22

Newark, CA. The Newark Music Swap Meet. 6430 Thornton Ave. $3.50 8:30am – 1pm. 408-263-5127

Los Angeles, CA. Beat Swap Meet LA. Chinatown Central Plaza - 943 N Broadway. FREE w/ canned good. 12noon-6pm. 213-973-7927

Los Angeles, CA. The Wind Down at the Grand Star Jazz Club 943 N Broadway. 6-10pm. Info at Beatology.com

SUNDAY JUNE 29

Buena Park, CA. Greater Orange County Record Show. UFCW Union Hall – 8530 Stanton Ave. $3. 10am-3pm. 626-665-4448

Berkeley, CA. Beat Swap Meet Bay Area. La Pena Cultural Center - 3105 Shattuck Ave. $5 w/ canned good. 12noon-6pm. 510-467-8247

Chicago, IL. Beat Swap Meet Chicago. The Empty Bottle - 1035 N Western Ave. FREE w/ canned good. 12noon-5pm. Info@beatswapmeet.com for info.

SUNDAY JULY 6

Pasadena, CA. Pasadena City College Flea Market and Record Swap. 1570 E Colorado Blvd. Pasadena. 8am-3pm. FREE admission. Parking $2

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